

HiPPiE

HiPPiE Presents:
Joe Satriani - The Extremist

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Instructions

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Group

HiPPiE is a new group, created in the year of 2001.
HiPPiE is dedicated to gtrwrz only. The goal is to bring quality products into the scene.

Greets

All our respects goes to the people that currently are creating the scene of gtrwrz. Specially to all people hanging out in #gtrwrz @ EFNET.

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/HiPPiE

D.S: No, no, I'm sick of this! All we do is sit around and smoke pot...
Mic: No, no Kevin Costner Speech, lets just go.

Idle Hands

AScii: JiMi

Friends

Music by Joe Satriani
and Andy Johns

All gtrs. use drop-D tuning
down 1/2 step:

⑥ = D \flat ③ = G \flat
⑤ = A \flat ② = B \flat
④ = D \flat ① = E \flat

Moderately slow Rock ♩ = 86

N.C.
(Drums)

Gtr. I

sl. *mf* *let ring throughout*

Rhy. Fig. 1 (*Gtr. II)

mf *let ring throughout*

*Gtr. II is two drop-D (down 1/2 step) "Nashville tuned" gtrs. and two drop-D (down 1/2 step) "Nashville tuned" banjos arr. for one gtr. "Nashville tuned" means ⑥ - ③ stgs. are tuned an octave higher than normal. Transcription written as if gtr. were tuned normally (drop-D down 1/2 step).

A *sl.* D *sl.* A *sl.*

D A Bm Gsus2 A

D5 w/Rhy. Fig. 1 D 8va- Gtr. III A loco Full P

(cont, on next staff)

(end Rhy. Fig. 1) Gtr. I

D 8va- sl. A loco Full D 1½ P Full

[illegible]

8va- Full G5 Full H Full sl. loco Full D Full Full

Full Full H Full Full Full Full Full Full

22 22 21 22 22 (22) 22 (0) 17 17 16 15 17 14 15 16 17 17 15

0 0 0 5 2 2 0 3 3 0 0 2 2 2 0

0 0 0 0 0 0 0 0 0 0 0 0 0 0

0 2 2 2 0 2 2 2 2 2 2 0 5 5 0 0 0

A Full p Full Full sl. w/Fill 1 Bm Full 8va- D/F# Gsus2

Full p Full Full sl. Full (20)

17 (17) 15 16 14 (14) 16 20 (20)

2 2 2 2 2 2 2 2 2 2 2 2 3 4 3 2 2 0 3 0 0 0 0

0 0 0 0 0 0 0 0 0 0 0 0 2 4 4 2 2 0 3 0 0 5 0 0

(end Rhy. Fig. 2) Rhy. Fill 1

2 2 2 2 2 2 2 2 2 2 2 2 4 4 4 2 0 0 0 0 0

0 0 0 0 0 0 0 0 0 0 0 0 2 4 4 2 4 0 0 5 0 0

Fill 1 (Gtr. III)

8va- 1/2 1/2 1/2 1/2 Harm.

1/2 1/2 1/2 1/2 Harm.

17 19 17 19 17 18 18 12 (12)

D5
8va

D/F#

Gsus2

A

pick slide

sl.

sl.

sl.

sl.

(20)

2 3 2 0

3 4 5

5 5 5 7 7 7

sl.

(end Rhy. Fill 1)

D5 Harm.

(Gtr. IV out)

1/2 1/2 1/2 2 1/2

w/Rhy. Fig. 1 (1st 6 bars only)

D

Gtr. III

trem. bar

1/2 1/2 1/2 2 1/2

P P P P

7 7 7 12 7 7

4 2 0 0 4 2 0 0 4 2 0 0 4 2 0 0

P P P P

3 2 0 0 0 4 0 5

[illegible]

w/Rhy. Fill 2
Bm D/F# Gsus2 D5 8va- D

sl. 10 10 10 sl. 14 sl. 15 sl. 17 22 (22) sl. 17 19 17

P.M.

[illegible]

Rhy. Fill 2 (Gtr. II)

2 4 4 2 4 0 0 0 0 0 0

0 0 0 0 0 0 0 0 0 0

w/Rhy. Fill 3
 D
 1½
 Full A Full
 w/Rhy. Fill 1 (3 times)
 Bm D/F# Gsus2
 sl. sl.

(15) 16 14 16 15 17 17 (17) 17 17 17 15 15 (15) 17 15 14 16 14 (14)

2 3 2 2 0 0 0 0 0 4 0 5 0 5 7 sl. 0 2 2 2 2 2 2 2 2 2 3 4 4 4 2 0 3 4 0 4 5 0 sl.

D D/F# Gsus2 A.H. (8va) D
 Bm
 sl. sl. Full P Full P P P
 sl.

sl. sl. A.H. sl. Full P Full P
 7 (7) 13 14 16 14 16 14 15 17 15 15 19 14 16 14 7 7 10 9 (9) 7 10 9 (9) 7 9 7 9 7

A.H. pitch: E P P

sl. P sl. sl. P
 3 2 0 0 4 0 2 2 0 2 4 4 4 4 5 5 0 3 2 0 0 2 4 0 2 0 0

sl. P sl. sl. sl. P

Rhy. Fill 3 (Gtr. II)

0 2 0 0 0 0 0 4 5

0 2 2 2 2 0 0 0

The Extremist

(Living On The Edge)

Music by Joe Satriani

Tune down 1/2 step:

⑥ = E \flat ③ = G \flat
 ⑤ = A \flat ② = B \flat
 ④ = D \flat ① = E \flat

Moderate Rock ♩ = 94

Intro E5

*Gtr. I

N.C. E5

pp *mp*

*Gtr. I is "Nashville tuned" dobro arr. for gtr. "Nashville tuning" is same as standard tuning except ⑥ - ③ stgs. are tuned an octave higher than normal. Transcription written as if gtr. were tuned normally (down 1/2 step).

*Gtr. II

N.C. E5

Gtr. I

mf

P P P P P P

*Gtr. II is 2 gtrs. & 2 "Nashville tuned" dobros arr. for one gtr.

1.2. Rhy. Fill 1 N.C. E5

3. w/Rhy. Fill 1 (Gtr. II) N.C. E5

Gtr. III

P.M.

N.C. E5

D5 D#5 E5

w/Rhy. Fig. 1 (2 times) N.C. E5

Rhy. Fig. 1 (Gtr. II)

(end Rhy. Fig. 1)

P.M. P.M. P.M.

*On D.S., 1st chord is struck, not tied (this bar only).

[illegible]

The image displays a musical score for the song "The Sound of Silence" by Simon and Garfunkel. It consists of two staves: a guitar staff (top) and a bass staff (bottom). The guitar staff is written in treble clef with a key signature of one sharp (F#). The bass staff is written in bass clef. The score includes various musical notations such as notes, rests, slurs, and dynamic markings. The guitar staff features a melodic line with a key signature change to one sharp and a 1/2 note value. The bass staff provides a harmonic accompaniment with fret numbers (12, 14, 3, 0, 3, 4, 2, 0, 4, 2, 0, 2) and dynamic markings like *sl.* (sustain) and *p* (piano). The score is divided into measures by vertical bar lines, and the overall structure is organized into systems.

(Gtr. II)

P.M.-----|

P.M.-----|

(2) 0 0 0 0 0 0 0 0 3 3 5 0 2 2 2 2 (2) 0 0 0 0 0 0 0 0 7 7 8 9 2 2 5 5 6 7 2 1 0

The musical score for 'To Coda' is presented on two staves. The top staff is in treble clef with a key signature of one sharp (F#). The bottom staff is in bass clef. The score includes various musical notations such as notes, rests, and slurs. Above the top staff, there are labels for chords: 'Full', 'B5', 'Dsus2', and 'To Coda'. Above the bottom staff, there are labels for fret numbers: '9', '10', '12', '11', '12', '14', '12', '15', '17', '5', '12', '12', '5'. The score ends with a double bar line and a 'Coda' symbol.

Harmonica solo

Full Full E5 1.2.3. N.C. E5

(Gtr. III plays 1st time only)

Full Full

pick slides

sl. P.M. P.M.

N.C. B5 Full P H P sl. H P H P sl. H P sl. A5

Full P H P sl. H P H P sl. H P sl.

P.M. P.M. P.M.

sl.

Full Full Dsus2 Full Full N.C.

sl.

Full Full

sl.

Full Full

pick slides

A.H. (15ma) slack

(Gtr. III out) E5

3 1/2

**trem. bar

A.H. slack

3 1/2

*Depress bar before striking note.

**L.H. operates bar.

*tr

steady gliss.

*tr

sl.

T

sl.

pick slide

22 (20)

12 (10)

sl.

*L.H. slides down string while R.H. taps w/edge of pick one fret above L.H.

Harmonica solo

1.2.3.

N.C.

E5

4.

N.C.

3 1/2

Full

Em7

p

3 1/2

Full

p

War

Music by Joe Satriani

Tune down $\frac{1}{2}$ step:

⑥ = E \flat ③ = G \flat

$$\textcircled{5} = A^b \quad \textcircled{2} = B^b$$

④ = D \flat ① = E \flat

Moderate Rock ♩ = 126

w/Rhy. Fill 1 & Fill 1

N.C.

Gtrs. I & II

[illegible]

Play 3 times

Fmaj7(#11)

(end Rhy. Fig. 1) N.C.

Rhy. Fig. 1 A

(end Rhy. Fig. 1A)

Rhy. Fig. 1A (end Rhy. Fig. 1A)

The musical notation for Rhythmic Figure 1A consists of a melody line and a corresponding rhythmic pattern line. The melody line is written in treble clef with a key signature of one sharp (F#). The rhythmic pattern line is written in a simplified notation with numbers 0, 1, 2, 3, and 4. The figure is divided into two parts by a double bar line. The first part contains 10 measures, and the second part contains 10 measures. The rhythmic pattern line shows the following sequence of notes: 0 0 0, 0 0, 1, 2 3, 0 0 0, 0 0, 0, 0 0 0, 0 0, 1, 2 3, 3 2 0, 3 2 0, 4, 1, 0.

w/Rhy. Fig. 1 (4 times)

N.C.

Fmaj7(#11)

N.C.

Fmaj7(#11)

Rhy. Fill 1 (Gtr. II)

[illegible]

Fill 1 (Gtr. III)

A.H. - - .

(15ma)

4-5

Handwritten musical notation on a five-line staff. The notation includes a treble clef, a key signature of one sharp (F#), and a series of notes and rests. The notes are written in a cursive, handwritten style. The staff is filled with musical notation, including eighth and sixteenth notes, and rests.

trem.

A.H. - - -

*5

A.H.

pitch: A

A.H. pitch: F

*Depress bar w/left hand before striking note.

N.C. Fmaj7(#11) N.C. Fmaj7(#11)

sl $\frac{1}{2}$

(5) 10 10 12 13 *sl* 13 15 13 12 14 12 (12) (12)

w/Rhy. Fig. 2
N.C. Full B5 C5 N.C. $\frac{1}{2}$ *sl* B5 C5 Full

Full 3 3 $\frac{1}{2}$ *sl* Full

17 17 17 (17) 17 14 15 17 15 12 17 14 $\frac{1}{2}$ *sl* 14 16 16 17

w/Rhy. Fig. 3
N.C. Fdbk. (8va) w/Riff A C5 N.C.

Fdbk. pick slide (steady gliss.)

17 (17) (17)

Rhy. Fig. 2 (Gtrs. I & II)

Rhy. Fig. 3 (Gtrs. I & II)

Riff A (*Gtr. IV)

*Elec. 12-stg.

w/Rhy. Fig. 1 (4 times)

N.C.

Fmaj7(#11)

N.C.

Fmaj7(#11)

N.C.

Fmaj7(#11) N.C.

Fmaj7(#11)

w/Rhy. Fig. 2

N.C.

B5

C5

N.C.

B5

C5

w/Rhy. Fig. 3 (1st 3 bars only)

N.C.

w/Riff A

C5

N.C.

w/Rhy. Fill 2

A5

C5

pick. slide
(steady gliss.)

Rhy. Fill 2 (Gtrs. I & II)

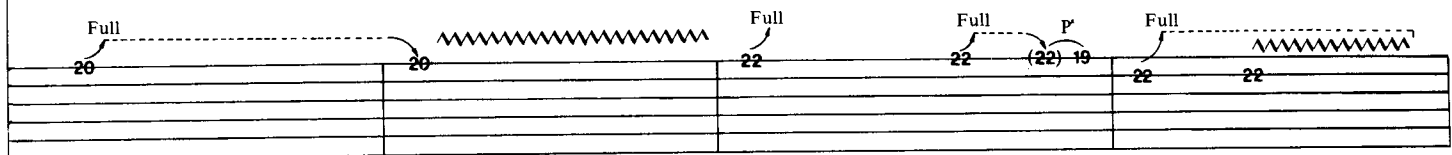
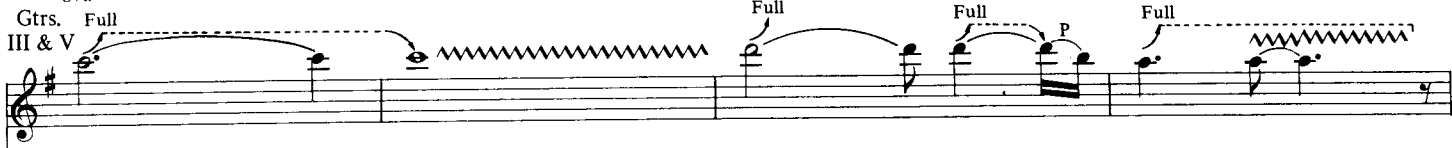
w/Rhy. Fig. 4
Dmadd9

A♭maj7/6(#11)

w/Rhy. Fig. 1
N.C.

Fmaj7(#11)

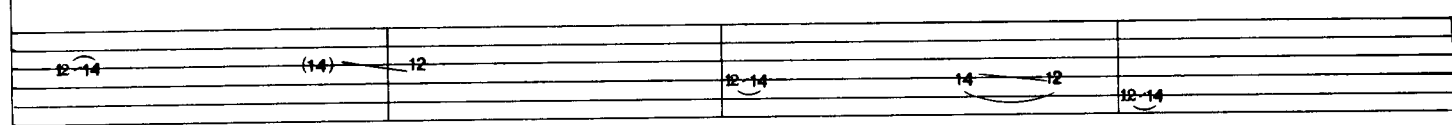
Gtrs.
III & V



Riff B (Gtr. VI)



w/slide

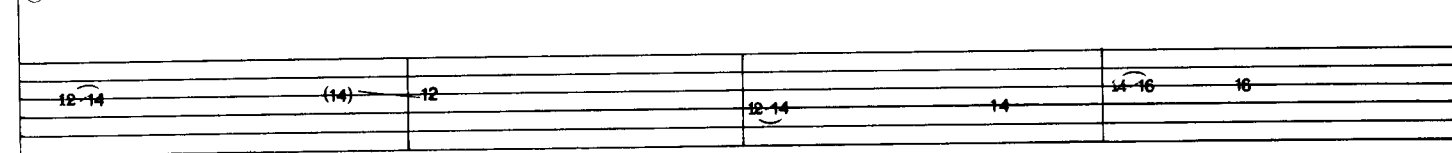
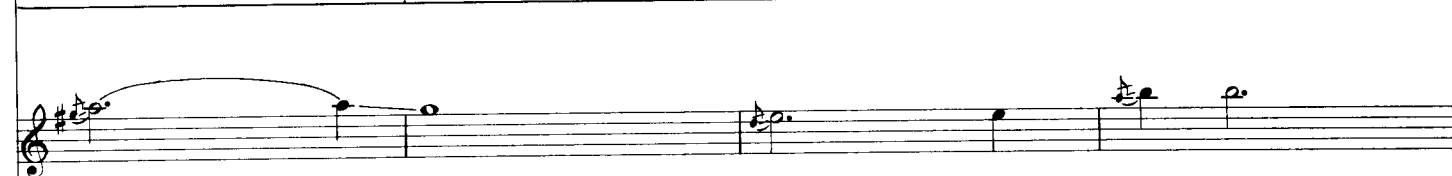
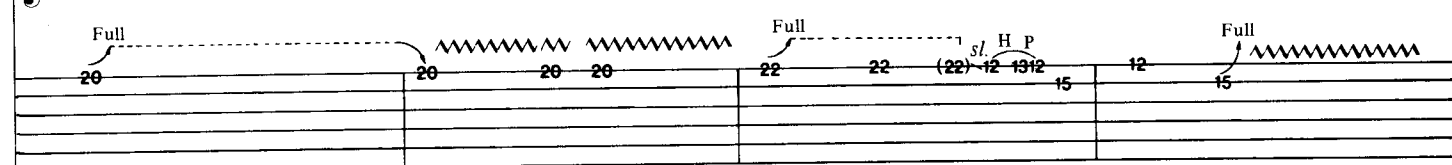
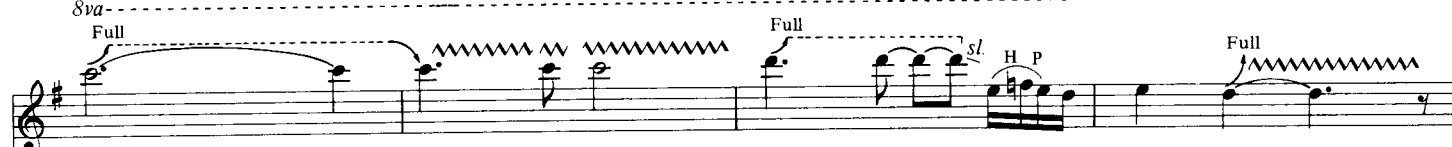


w/Rhy. Fig. 4
Dmadd9

A♭maj7/6(#11)

w/Rhy. Fig. 1
N.C.

Fmaj7(#11)



Rhy. Fig. 4 (Gtrs. I & II)



Dmadd9

Abmaj7/6(#11)

w/Rhy, Fig. 1

Fmaj7(#11)

The image displays three systems of a musical score for 'The Wind' by Gustav Mahler. The first system features a vocal line with lyrics 'Full' and 'P' and a piano accompaniment with dynamic markings 'Full', 'P', and 'Full'. The second system continues the vocal line with lyrics 'Full' and 'P' and the piano accompaniment with dynamic markings 'Full', 'P', and 'Full'. The third system shows the vocal line with lyrics 'Full' and 'P' and the piano accompaniment with dynamic markings 'Full', 'P', and 'Full'.

Dmadd9
8va- - - -

Abmaj7/6(#11)

N.C.

Fmaj7(#11)

w/Rhy. Fig. 1 A

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is written for guitar and voice. The guitar part is in the key of D major and features a complex, melodic line with many double notes. The vocal part is in the key of D major and features a simple, melodic line. The score is divided into three systems. The first system contains the first two lines of the guitar and vocal parts. The second system contains the third and fourth lines of the guitar and vocal parts. The third system contains the fifth and sixth lines of the guitar and vocal parts. The guitar part is marked with "8va" at the beginning, indicating an octave shift. The vocal part is marked with "sl" (slur) and "Full" (full note) at the beginning. The guitar part is marked with "17 16 13" and "17 15 13 15 16 14" at the end, indicating specific fret positions. The vocal part is marked with "(Gtrs. III & VI out)" at the end, indicating that the third and sixth strings of the guitar should be muted.

N.C.
Rhy. Fig. 5 (Gtrs. I & II)

Play 4 times
Bb5
(end Rhy. Fig. 5)

First system of musical notation. Top staff: Melodic line with eighth and sixteenth notes. Bottom staff: Bass line with octaves and chords marked with 'x'.

w/Rhy. Fig. 5 (4 times)

N.C.
Gtr. III

Bb5

Second system of musical notation. Top staff: Melodic line with slurs and accents. Bottom staff: Bass line with fingerings and slurs.

N.C.

Bb5

Third system of musical notation. Top staff: Melodic line with triplets and slurs. Bottom staff: Bass line with fingerings and slurs.

N.C.

Bb5

Fourth system of musical notation. Top staff: Melodic line with slurs and accents. Bottom staff: Bass line with fingerings and slurs.

N.C.

Bb5

(Gtr. III out)

Fifth system of musical notation. Top staff: Melodic line with slurs and accents. Bottom staff: Bass line with fingerings and slurs.

N.C.
Gtr. V

N.C.

N.C.

N.C.

*1

*Tap w/edge of pick next 2 bars.

Fill 2 (Gtr. III)

The notation shows a guitar part on a single staff. It begins with a treble clef, a whole rest, and a quarter rest. This is followed by a series of chords: a D major chord (D, F#, A) with a 'sl.' (slide) instruction, a D major chord (D, F#, A) with a 'don't pick' instruction, a D major chord (D, F#, A) with a 'sl.' instruction, and a D major chord (D, F#, A) with a 'don't pick' instruction. The bottom staff shows a bass line with a D major chord (D, F#, A) with a 'sl.' instruction, a D major chord (D, F#, A) with a '2' (second fret) instruction, a D major chord (D, F#, A) with a 'sl.' instruction, and a D major chord (D, F#, A) with a 'sl.' instruction.

w/Rhy. Fig. 1 (4 times)

N.C.

Fmaj7(#11) N.C.

Fmaj7(#11)

Full, sl, Full, P, sl

14 14 14 (14) 12 10 12 12 (12) 10 12 10 5 5 (5)

N.C.

Fmaj7(#11) N.C.

Fmaj7(#11)

Full, sl, 1/2

(5) 14 14 12 13 13 15 17 16 14 16 16 (16) (16)

w/Rhy. Fig. 2

N.C.

B5

C5

N.C.

B5

C5

Full, 1/2, sl, Full

17 17 17 (17) 17 14 15 17 15 14 17 14 14 16 16 17

w/Rhy. Fig. 3 (1st 3 bars only)

N.C.

w/Riff A

C5

N.C.

w/Rhy. Fill 2

A5

C5

pick slide (steady gliss.)

17 17 (17) (17)

w/Riff B & Rhy. Fig. 4

Dmadd9

Abmaj7/6(#11)

w/Rhy. Fig. 1

N.C.

Fmaj7(#11)

Full, Full, Full, P, Full

20 20 22 22 22 22 (22) 19 22 22

8va-----Fmaj7(#11) N.C.-----Fmaj7(#11) N.C.-----
 (Gtr. V cont. on lower staff)

w/Rhy. Fig. 1 (8 times)
 Fmaj7(#11) N.C.-----Fmaj7(#11) N.C.-----

Gtr. V 8va-----Fdbk.-----Fdbk. (8va)-----Harm. (8va)-----

Fmaj7(#11) N.C.-----Fdbk. (15ma)-----Fmaj7(#11) N.C.-----

Harm.-----trem. bar-----

Fmaj7(#11) N.C. Fmaj7(#11)

1 1 1 1 1/2 1/2 1 3 1/2

1 1 1 1 1/2 1/2 1 3 1/2

(7) (7) (7)

Fdbk. (8va)

1 1/2 1/2 1/2 1/2 1/2 1/2 1/2

1 (12) (12) (12)

N.C. Harm. Fmaj7(#11) N.C. *Pull bar up. Fdbk. (8va) *

Harm. Fdbk. *

7 (7) (5)

Fdbk. pitch: B

Harm. (15ma) slack

1/2 1/2 1/2 1/2 vib. w/bar

1/2 1/2 1/2 1/2 Harm. slack don't pick

(12) (12) (12) 3 (3)

Fmaj7(#11) N.C. A.H. Harm. (8va) H(8va) Fmaj7(#11)

A.H. Harm. H

(5) (5) (5)

Harm. (8va) 1

Harm. 1

1 1/2 1/2

17 17 17 17

(3) (3) (3)

Gtr. VII

w/Rhy. Fill 3
 E5
 slack
 *
 Gtr. VII
 H sl. sl. P H P sl.
 H sl. sl. P H P sl.
 (5) (5) (5) 4 5 7 5 4 5 4
 *Sound of trem. bar hitting strings.
 *vib. w/bar
 H sl.
 14 (14) 9

*Till end of song.
Vib. created by bouncing R.H. on bar
which is turned away from body of gtr.

The musical score for "The Wind" by Maurice Strakosky is presented in two systems. The piano part is written in treble clef with a key signature of one sharp (F#). The guitar part is written in treble clef with a key signature of one sharp (F#). The score includes various musical notations such as slurs, accents, and dynamic markings.

System 1:

- Piano:** The first measure has a slur over a quarter note and an eighth note. The second measure has a slur over a quarter note and an eighth note, with an accent (acc.) above the quarter note. The third measure has a slur over a quarter note and an eighth note, with an accent (acc.) above the quarter note. The fourth measure has a slur over a quarter note and an eighth note, with an accent (acc.) above the quarter note. The fifth measure has a slur over a quarter note and an eighth note, with an accent (acc.) above the quarter note. The sixth measure has a slur over a quarter note and an eighth note, with an accent (acc.) above the quarter note. The seventh measure has a slur over a quarter note and an eighth note, with an accent (acc.) above the quarter note. The eighth measure has a slur over a quarter note and an eighth note, with an accent (acc.) above the quarter note.
- Guitar:** The first measure has a slur over a quarter note and an eighth note. The second measure has a slur over a quarter note and an eighth note. The third measure has a slur over a quarter note and an eighth note. The fourth measure has a slur over a quarter note and an eighth note. The fifth measure has a slur over a quarter note and an eighth note. The sixth measure has a slur over a quarter note and an eighth note. The seventh measure has a slur over a quarter note and an eighth note. The eighth measure has a slur over a quarter note and an eighth note.

System 2:

- Piano:** The first measure has a slur over a quarter note and an eighth note, with an accent (acc.) above the quarter note. The second measure has a slur over a quarter note and an eighth note, with an accent (acc.) above the quarter note. The third measure has a slur over a quarter note and an eighth note, with an accent (acc.) above the quarter note. The fourth measure has a slur over a quarter note and an eighth note, with an accent (acc.) above the quarter note. The fifth measure has a slur over a quarter note and an eighth note, with an accent (acc.) above the quarter note. The sixth measure has a slur over a quarter note and an eighth note, with an accent (acc.) above the quarter note. The seventh measure has a slur over a quarter note and an eighth note, with an accent (acc.) above the quarter note. The eighth measure has a slur over a quarter note and an eighth note, with an accent (acc.) above the quarter note.
- Guitar:** The first measure has a slur over a quarter note and an eighth note. The second measure has a slur over a quarter note and an eighth note. The third measure has a slur over a quarter note and an eighth note. The fourth measure has a slur over a quarter note and an eighth note. The fifth measure has a slur over a quarter note and an eighth note. The sixth measure has a slur over a quarter note and an eighth note. The seventh measure has a slur over a quarter note and an eighth note. The eighth measure has a slur over a quarter note and an eighth note.

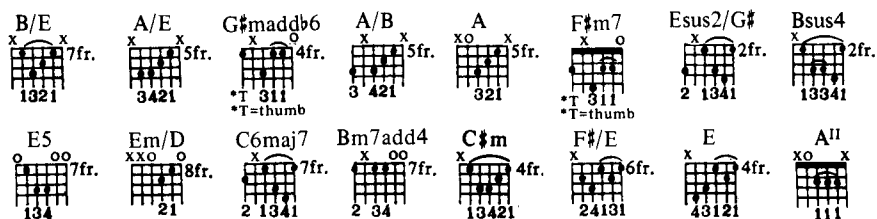
Rhy. Fill 3 (Gtrs. I & II)

The musical score for "The Rose Tree" is presented in two systems. The first system features a treble clef with a key signature of one sharp (F#). The melody is written on a single staff, starting with a whole note chord (F#, A, C, E) and followed by a series of eighth and sixteenth notes. The lyrics "let ring" are written below the staff. The second system continues the melody, featuring a series of eighth notes and a final whole note chord. The lyrics "let ring" are repeated below the staff. The score is marked with "sl." (sustained) and "*" (accented) above certain notes.

*Gtrs. I & II sustain chord
picking individual strings
ad lib till end.

Cryin'

Music by Joe Satriani



Slowly ♩ = 75

*Gtr. I B/E

Gtr. II

mf

1/2 P Full Full A/E B/E

1/2 P Full Full

1/2 P Full Full

*2 gtrs. arr. for one gtr.

A/E B/E

1/2 P Full Full A/E

1/2 P Full Full

1/2 P Full Full

sl. *sl.* *sl.*

G#maddb6 A/B

Fdbk. (8va) Rhy. B/E Fig. 1

8va 1/2 P Full Full

1/2 P Full Full

sl. *sl.* *sl.* *sl.* *sl.*

8va A/E B/E A/E

1/2 P Full

1/2 P Full

1/2 P Full

1/2 P Full

B/E A/E G#maddb6

1/2 P Full Full P

10 19 (19) 17 19 18 (10) (19) 17 18 16 18 17 17 18 16 16 18

(end Rhy. Fig. 1) Rhy. Fig. 2 A G#maddb6

1 1/2 Fdbk. Full Full

10 18 17 17 17 17 (17) 16 17 17

F#m7 Esus2/G# B E A

1/2 Full Full (8va) Full Full

16 16 17 17 (17) 17 (17) (17) 17 17 17 17

G#maddb6 F#m7 Bsus4

Full 1/2 Full Full Fdbk.

(17) 16 17 17 18 (19) 16 (16) 17 17 Fdbk.

(end Rhy. Fig. 2) w/Rhy. Fig. 1 B/E loco A/E

P.M. P.M. P.M. Full 1/2

2 4 2 4 2 4 4 (4) (4) 2 4 2 4 2 4 2 4 2 (2) P

[illegible]

Rhy. Fig. 3

(Gtr.)

E5

f

Em/D

C6maj7

Bm7add4

1/2

2

sl.

Full

P P P

H P

1/2

Full

17

17

17

15 12

15 12

14 (14) 12

12 14

12

15 14 12 14 12

14

(14)

12

14 14 (14) 12

12 14

14

The image shows a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is written for guitar and includes a vocal line. The guitar part features various chords and techniques, including slurs, bends, and dynamics. The vocal part includes lyrics and a "cont. in notation" section.

Chords and Techniques:

- F#/E:** Chord above the first measure of the vocal line.
- E:** Chord above the second measure of the vocal line.
- A^{II}:** Chord above the third measure of the vocal line.
- Full:** Dynamic marking above the fourth measure of the vocal line.
- P:** Dynamic marking above the fifth measure of the vocal line.
- Bsus4:** Chord above the sixth measure of the vocal line.
- (cont. in notation):** Text indicating the continuation of the notation.
- mf:** Dynamic marking (mezzo-forte) above the seventh measure of the vocal line.
- Fdbk.:** Dynamic marking (feedback) above the eighth measure of the vocal line.

Lyrics:

11 12 12 12 12 14 14 11 12 14 (14) 12 14 14

C#m7sus4
Fdbk. (8va)

Amaj7

C#m7sus4

1/2

H P sl.

3

Fdbk. (14)

1/2

mp

H P sl.

11 12 11 9 11 12 9

H P sl.

9 11 9 8 9

Gtr. I

let ring--

2 2 5 2 5 4 5 4

4 5 5 2 5 2 5 2

2 5 5 4 5 4 5

Amaj7

sl. sl.

C#m7sus4

P.M.

P.M.

sl. sl.

8 6 4 6

6 4 5 6

4 4 6 4 7 6 4 7 6

let ring--

4 5 4 5 4 5 2

2 4 5 2 5 4 2 5 4

Amaj7

Esus2

H P sl.

H H H H P P P P

(6) 4 6 4 2

2 4 6 2 4 6 4 2 6 4 2 4 2 0

H P sl.

(0)

let ring--

4 5 4 5 4 5 2

2 4 5 2 5 4 2 5 4

(4)

w/Rhy. Fig. 1 (1st 7 bars only)
B/E

First system of musical notation for w/Rhy. Fig. 1 (1st 7 bars only). The top staff is in treble clef with key signature of three sharps (F#, C#, G#). It contains a melodic line with notes and rests, including slurs and accents. Above the staff are labels: "1/2", "P", "Full Full", "A/E", "B/E", "1/2", "P", "Full Full". The bottom staff is a guitar fretboard diagram with six lines. It shows fingerings (e.g., 11, 9, 11, 9) and dynamics like "mf" and "P.M.". Above the fretboard are labels: "1/2", "P", "Full Full", "P", "1/2", "P", "Full Full".

Second system of musical notation for w/Rhy. Fig. 1 (1st 7 bars only). The top staff continues the melodic line. Above the staff are labels: "A/E", "B/E", "1/2", "P", "Full Full", "P". The bottom staff continues the guitar fretboard diagram. Above the fretboard are labels: "P", "1/2", "P", "Full Full", "P".

w/Rhy. Fig. 2 (1st 7 bars only)

First system of musical notation for w/Rhy. Fig. 2 (1st 7 bars only). The top staff is in treble clef with key signature of three sharps. It contains a melodic line with notes and rests, including slurs and accents. Above the staff are labels: "G#maddb6", "sl.", "sl.", "sl.", "w/Rhy. Fill 1", "A", "8va-", "Full", "Full", "G#maddb6". The bottom staff is a guitar fretboard diagram. Above the fretboard are labels: "sl.", "sl.", "sl.", "sl.", "sl.", "17", "17", "17", "16", "17", "17".

Second system of musical notation for w/Rhy. Fig. 2 (1st 7 bars only). The top staff continues the melodic line. Above the staff are labels: "F#m7", "Esus2/G#", "③ 4fr. ② 5fr.", "B", "E", "A", "Fdbk.", "Full", "Full", "Full", "Full", "Full", "Full", "G#maddb6". The bottom staff continues the guitar fretboard diagram. Above the fretboard are labels: "1/2", "Harm.", "Full", "Full", "Fdbk.", "Full", "Full", "Full", "Full", "Full", "Full".

Rhy. Fill 1 (Gtr. 1)

Musical notation for Rhy. Fill 1 (Gtr. 1). The top staff is in treble clef with key signature of three sharps. It contains a melodic line with notes and rests, including slurs and accents. Above the staff are labels: "A", "let ring-". The bottom staff is a guitar fretboard diagram. Above the fretboard are labels: "5", "6", "5", "6".

Section 1: F#m7, Bsus4, Gtr. I, w/Rhy. Fig. 2, A

Full, Full, Full, Full, loco, H, sl., sl., sl., 8va- Full, Full

Full, Full, Full, Full, P.M.-, Full, Full

19 (19) 16 17 17 14 sl. H 9 11 9 11 9 7 9 7 17 (7) (7) 17

Section 2: G#maddb6, F#m7, Esus2/G#, ③4fr.②5fr. B E

Full, 1/2, Full, Full, A.H. Harm., Full, A.H. Full, A.H. Full Full Full 2

1/2, Full, Harm., A.H. Full, A.H. Full Full Full 2

(17) 16 17 17 16 (16) 17 (17) 19 17 (17) 17 Full Full Full 2

Section 3: A, G#maddb6, F#m7

Harm., Full, Full, Full, Full, P H, Full, P

Harm., Full, Full, Full, Full, P H, Full, P

(17) 19 17 17 17 (17) 16 17 17 19 (19) 17 19 19 19 (19) 17

Section 4: Bsus4, Fdbk., loco, w/Rhy. Fig. 3 (4 times), E5, Em/D

Full, P, Full, Fdbk., loco, f, sl., 1/4

Full, P, Fdbk., sl., 1/4

19 19 (19) 17 19 17 15 17 (17) 3 0 3 0 3 0

Section 5: C6maj7, Bm7add4, E5, Em/D

1/2, Full, P, P, Full, P, sl., 1/4

1/2, P, P, Full, P, sl., 1/4

2 (2) 0 2 0 2 0 2 0 2 (2) (2) 0 3 0 3 0 3 2 0 2 0 2 0 0

to sound.

C6maj7

Bm7add4

Full P Full P 1/2 P

6 3

rit.

trem. bar

Harm.-----

w/Rhy. Fill 3

Em

slack

slack

(15) 12 15 12 15 12 15 12 14 (14) 12 14 12 12 14 (12) (14) 7 9

Rhy. Fill 3 (Gtr. 1)

Rubina's Blue Sky Happiness

Music by Joe Satriani

Moderately ♩ = 96

B5 Amaj9

*Gtr. I

mf

H

12 14 14 14 14 12 14 14 16 16 16 16 12 16 17 17 17 17 16 12

T
A
B

*Mandolin arr. for gtr.
Gtr. II (acous.)

mf let ring throughout

H

0 2 2 2 0 0 0 2 2 4 4 0 0 0 0 4 5 5 0 0 0 0 0 0

T
A
B

**Gtr. III

mf pick w/fingers
let ring throughout

H

0 2 2 0 0 2 4 4 4 0 4 5 5 0 4 0

T
A
B

B5 **Banjo arr. for gtr.

Amaj9

H

12 14 14 14 14 12 14 12 14 14 14 12 14 14 16 16 16 16 12

T
A
B

H

0 2 2 2 2 0 2 0 2 2 2 0 0 0 0 2 4 4 0 0 0 0 0 2

T
A
B

H

0 2 2 2 0 2 0 2 2 0 0 0 0 2 4 4 0 0 0 0 2

T
A
B

E
Gtr. I

12 14 12 12 12 14 14 14 14 16 16 12 14 12 12 12 12 14 14 12

C#m11 Asus2 Bsus4 E

12 12 12 14 12 12 12 14 14 14 14 16 16 14 14 14 14 14 14 12 14 12 12 12 14 14 14 14 16

First system of musical notation. The top staff is a treble clef with a key signature of three sharps (F#, C#, G#). It contains a melodic line with various ornaments and slurs. Above the staff, the text "Bsus4" and "Gtr. I" are written. Below the staff, the text "Gtr. IV" is written. The second staff is a bass clef with a key signature of three sharps. It contains a melodic line with various ornaments and slurs. Above the staff, the text "sl." is written. Below the staff, the text "P" is written. The third staff is a bass clef with a key signature of three sharps. It contains a melodic line with various ornaments and slurs. Above the staff, the text "sl." is written. Below the staff, the text "P" is written. The fourth staff is a bass clef with a key signature of three sharps. It contains a melodic line with various ornaments and slurs. Above the staff, the text "H" is written. Below the staff, the text "H" is written.

Second system of musical notation. The top staff is a treble clef with a key signature of three sharps (F#, C#, G#). It contains a melodic line with various ornaments and slurs. Above the staff, the text "Badd4" and "Bsus4" are written. Below the staff, the text "H" is written. The second staff is a bass clef with a key signature of three sharps. It contains a melodic line with various ornaments and slurs. Above the staff, the text "sl." is written. Below the staff, the text "sl." is written. The third staff is a bass clef with a key signature of three sharps. It contains a melodic line with various ornaments and slurs. Above the staff, the text "H" is written. Below the staff, the text "H" is written. The fourth staff is a bass clef with a key signature of three sharps. It contains a melodic line with various ornaments and slurs. Above the staff, the text "Badd4" is written. Below the staff, the text "H" is written. The fifth staff is a bass clef with a key signature of three sharps. It contains a melodic line with various ornaments and slurs. Above the staff, the text "Gtr. I out" is written. Below the staff, the text "Gtr. II out" is written. The sixth staff is a bass clef with a key signature of three sharps. It contains a melodic line with various ornaments and slurs. Above the staff, the text "Gtr. III out" is written. Below the staff, the text "Gtr. III out" is written.

C D/C C D/C Full

(Gtr. IV) H P H P H P

10 12 (12) 10 10 12 12 10 10 12 10 12 12

Rhy. Fig. 2 (Gtr. V - nylon stg. acous.)

let ring throughout

H sl. H sl. H

5 5 7 3 5 5 5 7 3 3 5 5 7 4 3

3 5 6 7 4 (4) 5 3 5 5 7 4 3

sl. sl. sl.

D G/D D Bm(b6)

P P P sl. P P H H H H P P P P sl. H H P P P P H

3 3 3

12 10 12 10 (10) 12 11 10 8 7 10 8 7 8 10 7 8 10 8 7 10 8 6 5 7 8 7 5 7 5 4

(end Rhy. Fig. 2)

sl. sl.

7 7 8 5 7 7 7 8 5 (5) 7 7 0 3

5 7 7 8 5 (5) 7 5 7 2 4 0 3

sl. sl.

w/Rhy. Fig. 2 (2 times)

C D/C C D/C D G/D 1/2 D

H P P H H H H P P H H H H P P H H H H P P H H

6 6 3 3 1/2

5 7 5 4 5 7 7 4 5 7 5 4 5 7 4 7 5 7 5 7 3 5 7 2 3 5 3 3 5 7 0 (0)

H H P P H H sl. sl. sl. sl. H H H H

trem. bar 1/2

Bm(b6) C D/C C D/C

sl. sl. sl. sl. P rake sl. H Full P Full sl. sl. sl. sl.

8 7 10 8 7 8 10 8 12 8 7 (7) 5 (5) 7 15 14 15 15 (15) 14 15 (15) 15 17 15 14 16

D G/D D Bm(b6)

P sl. P P sl. P P H P

14 17 15 12 13 15 13 12 14 12 9 11 12 11 9 12 10 9 12 10 9 10 9 12 9

P H P

w/Rhy. Fig. 2 (1st 3 bars only) C D/C C D/C

sl. sl. sl. 3 3 H H H H P P H H

10 12 12 17 12 7 (7) 5 2 3 5 2 3 5 2 3 5

sl. sl. sl. H H H H P P H H

D G/D D w/Rhy. Fill 1 A.H. (15ma)

3 3 3 6 H H P P sl. H H P P H H P P sl. P P sl. H sl. sl.

HH P P sl. HH P P HH P P HH sl. P P P P sl. H 12 sl. 12 sl.

Rhy. Fill 1 (Gtr. V)

5 5 7 7 5 5 5 5

w/Rhy. Fill 2

*A.H.
(8va)

Esus2

Rhy. Fig. 4 (Gtr. I)

Two staves of musical notation. The top staff is in treble clef with a key signature of three sharps (F#, C#, G#). It contains a melodic line with eighth and quarter notes, including a half note with a natural sign. The bottom staff is in bass clef and contains a line of fret numbers: 12, 12, 12, 12, followed by a double bar line, then 12, 14, 14, 14, 14, 14, 12, 14. Above the first measure of the bottom staff is the text "(8va) *A.H.". Above the second measure is the text "H".

A.H. pitch: D \sharp

*Refers to Gtr. IV only.

Two staves of musical notation. The top staff is in treble clef with a key signature of three sharps. It contains a melodic line with eighth and quarter notes, including a half note with a natural sign. The bottom staff is in bass clef and contains a line of fret numbers: 0, 2, 2, 0, 2, 0, 0, 0, 0, 2, followed by a double bar line, then 0, 2, 0, 2, 0, 0, 0, 0, 2, 0, 0, 0. Above the first measure of the top staff is the text "Gtr. II". Above the second measure is the text "H". Above the third measure is the text "H". Above the fourth measure is the text "H".

Rhy. Fig. 4A (Gtrs. II & III)

Amaj7/E

Esus2

(end Rhy. Fig. 4)

Two staves of musical notation. The top staff is in treble clef with a key signature of three sharps. It contains a melodic line with eighth and quarter notes, including a half note with a natural sign. The bottom staff is in bass clef and contains a line of fret numbers: 14, 16, 16, 16, 12, followed by a double bar line, then 16, 17, 17, 17, 17, 10, 12, followed by a double bar line, then 12, 14, 14, 14, 14, 12, 14. Above the first measure of the top staff is the text "H". Above the second measure is the text "H". Above the third measure is the text "H". Above the fourth measure is the text "H".

Two staves of musical notation. The top staff is in treble clef with a key signature of three sharps. It contains a melodic line with eighth and quarter notes, including a half note with a natural sign. The bottom staff is in bass clef and contains a line of fret numbers: 2, 4, 4, 0, 0, 0, 0, 0, 0, 2, followed by a double bar line, then 4, 5, 5, 0, 0, 0, 0, 2, 4, 0, 0, 0, 0, 0, 0, followed by a double bar line, then 0, 2, 2, 2, 2, 0, 2, 2, 2, 2, 0, 0, 0. Above the first measure of the top staff is the text "H". Above the second measure is the text "H". Above the third measure is the text "H". Above the fourth measure is the text "H".

(end Rhy. Fig. 4A)

Rhy. Fill 2 (Gtr. III)

Two staves of musical notation. The top staff is in treble clef with a key signature of three sharps. It contains a melodic line with eighth and quarter notes, including a half note with a natural sign. The bottom staff is in bass clef and contains a line of fret numbers: 0, 2, 2, 2, followed by a double bar line, then 4, 4, 4. Above the first measure of the top staff is the text "H". Above the second measure is the text "H".

w/Rhy. Figs. 4 & 4A (both 10 times)
(Gtr. IV)

Amaj7/E

Esus2

First system of guitar notation. The treble clef staff shows a key signature of three sharps (F#, C#, G#) and a common time signature. It begins with a double bar line and a 'Gtr. IV' marking. The first measure contains a whole note chord, followed by two measures of rests. The final measure contains a half note chord with a 'sl.' (slide) marking and the instruction 'don't pick'. The bass staff shows a sequence of fret numbers: 0, 12, 14, 11, 11, 12, 11, 14, 12, 12, 14, 14, (14), 14, 12, 9, 11, 11, 12, 11, 9, 7, 7, 9, 7, 7, 7, (7), 7, and a final 'sl.' marking.

Amaj7/E

Esus2

Second system of guitar notation. The treble clef staff continues the melodic line with various fret numbers and 'sl.' markings. The bass staff continues the fret sequence: 0, 12, 14, 11, 11, 12, 11, 14, 12, 12, 14, 14, (14), 14, 12, 9, 11, 11, 12, 11, 9, 7, 7, 9, 7, 7, 7, (7), 7, and a final 'sl.' marking.

Amaj7/E

Esus2

Third system of guitar notation. The treble clef staff continues the melodic line with various fret numbers and 'sl.' markings. The bass staff continues the fret sequence: 0, 7, 9, 11, 11, 12, 11, 9, 7, 7, 9, (9), (9), 9, 7, 9, 11, 11, 12, 11, 9, 7, 7, 9, 7, 7, and a final 'sl.' marking.

Amaj7/E

Esus2

Fourth system of guitar notation. The treble clef staff continues the melodic line with various fret numbers and 'sl.' markings. The bass staff continues the fret sequence: 0, 9, 9, 7, 9, 9, 11, 9, 7, 9, 9, 11, (11), 9, 11, 8, 9, 8, 11, 9, 9, 9, 11, 9, 9, and a final 'Full' marking.

Amaj7/E

Esus2

Fifth system of guitar notation. The treble clef staff continues the melodic line with various fret numbers and 'sl.' markings. The bass staff continues the fret sequence: (11), 9, 9, 9, 11, 9, 10, 9, 11, 9, 9, 11, (11), 9, 11, 9, 9, 10, 9, 11, 9, 9, 11, 9, 9, 11, 9, 0, 7, 7, and a final 'sl.' marking.

Amaj7/E

Esus2

8va-----

Amaj7/E

8va-----

Esus2

8va-----

Amaj7/E

Esus2

8va-----

Amaj7/E

Em9

F#m11/E

Em7

F#m11/E

Em9

F#m11/E

The first system of musical notation consists of three staves. The top staff is a treble clef guitar staff with a key signature of one sharp (F#). It contains four measures of music, primarily using chords and some melodic lines. The middle staff is a guitar fretboard diagram with numbers 0-11 indicating finger positions. The bottom staff is a bass clef bass staff with a key signature of one sharp (F#). It contains four measures of music, including some triplets and a final measure with a 5-measure rest.

Em7

Em9

F#m11/E

The second system of musical notation consists of three staves. The top staff is a treble clef guitar staff with a key signature of one sharp (F#). It contains four measures of music, primarily using chords and some melodic lines. The middle staff is a guitar fretboard diagram with numbers 0-11 indicating finger positions. The bottom staff is a bass clef bass staff with a key signature of one sharp (F#). It contains four measures of music, including some triplets and a final measure with a 5-measure rest.

E5

N.C.
(w/bagpipes & drums)

The third system of musical notation consists of three staves. The top staff is a treble clef guitar staff with a key signature of one sharp (F#). It contains four measures of music, primarily using chords and some melodic lines. The middle staff is a guitar fretboard diagram with numbers 0-11 indicating finger positions. The bottom staff is a bass clef bass staff with a key signature of one sharp (F#). It contains four measures of music, including some triplets and a final measure with a 5-measure rest.

Summer Song

Music by Joe Satriani

Moderate Rock ♩ = 160

*Doubled by another gtr.

(end Rhy. Fig. 1)

P.M. - - +

 sim

D/A

w/Rhy. Fill 1

N.C. A5

Rhy. Fill 1

N.C. 1/4A5

1/4A5

w/Rhy. Fig. 1 (2 times)

0:25

0:25

f P.M. w/wah P.M. (slight vib.)

D/A A5

1/2 sl.

9 10 9 11 (11) 9 7 6-11 9 9 (9)

D/A A5

1/2 sl.

9 (0) 9 10 9 11 (11) 9 7 7-9 (9) 9-2 (2) (2)

trem. bar

w/Rhy. Fig. 1 (1st 3 bars only)

D/A A5

1/2 sl.

(2) (19) 9 9 11 11 (11) (11) 9 7 9 11 11 (11) (9) 9 7 9-11 9

Rhy. Fig. 1A

⑤ open A5 A A5 A B B5

Gtr. I P.M. P.M.

⑤ 2fr. B B5 ⑤ 2fr. B G5 ⑥ 3fr. G G5 ⑤ open ⑥ open A A ⑤ open A ⑥ open 3fr. 1/2 A

P.M. P.M. P.M. P.M. P.M.

H 1/2 Full

(9) 10 12 14 14 (14) 12 14 14 (14) 14

(end Rhy. Fig. 1A)

⑤ open A A ⑤ open E G 1/2 A5 w/Rhy. Fig. 1 (2 times)

P.M. 8va D/A A5

1/2 sl.

trem. bar sim. 1/2 sl.

(14) (14) 17 17 17 19 (19) 17 15 17-19

0:25

8va-

D/A

A5

17 17 (17) (17) 17 17 19 (19) 17 15 17

w/Rhy. Fig. 1 (1st 3 bars only)

D/A

(17) 7 5 7 4 5 4 5 5 5 4 5 5 17 17 17 19 19

w/Rhy. Fig. 1A (1st 4 bars only)

*Bm

(19) 19 17 15 17 19 19 17 15 19 17

*Substitute Bm for B5

(17) (17) 17 19 21 21 (21) 19 17 17 (17) 17

(17) 5 8 8 8 5 8 5 8 8 7 5 7 5 7 5 7

A.H. pitch: B

(2) 2 (2) 2 (2) 2 (2) 2 0 0 0 3 0 0 3 3 3 5 7 5 5 5 7 9 7 0 3

Example 6

Figure 2B shows a guitar solo in E major, which is transcribed in D major for clarity. The solo is divided into several sections, each with specific fingering and technique instructions. The notation includes standard musical symbols such as notes, rests, and accidentals, along with guitar-specific markings like "Full", "sl.", "loco", "P.M.", "trem. bar", and "Harm.". The solo begins with a "Guitar solo" section, followed by a "Rhy. Fig. 2B" section, and concludes with a "Guitar solo" section. The final section includes a "Guitar solo" section, a "Rhy. Fig. 2B" section, and a "Guitar solo" section.

⑥ 6fr. 3fr. (type 2) ⑥ 3fr.
Bb G G5 G

⑧ 6fr. 3fr. 6fr.
B \flat G B \flat C5

A.H. pitch: D

A.H. pitch: D

A.H. pitch: D
w/Rhy. Fig. 3 (1st 3 bars only)

⑥ 6fr. 3fr. 6fr. C5
Bb G Bb

w/Rhy. Fig. 4

w/Rhy. Fig. 4

F#5 N.C. Am7 2 A5 6

4 H *2½

trem. bar

4 H *2½

sl.

trem. bar

2

7 H 6

(14) (14) 11 (11) 8 0 17 (17) (17) 14

*Depress bar before sounding note.

*Depress bar before sounding note.

Figure 4 (1st 2 bars only)

[illegible]

Rhy. Fig. 4

F#5 N.C. Am7 A5 F#m7

P.M.-----4 P.M.-----4

T T

(2) 2 2 2 4 (4) 4 5 (5) 5 5 5 7 (7) 2
(2) 2 2 2 4 4 5 5 5 5 7 7 5 5 5 4 3 2
(2) 2 2 2 2 (2) 2 2 0 2 3 4 5 (5) 5 5 5 5 (5) 5 5 5 4 3 2

T T

Rhy. Fig. 4A

A5 N.C.

T

P.M.-----4

(5) 5 5 5 5 7 7 8 8 9 9

T

D5 D6 D5 D7 D5 D6 ⑩10fr. D7 ⑩10fr. D D6 D7 ⑩13fr. 14fr. F F# D7 D6 D5 D6 D5 D7 D5 D6 ⑩10fr. D

1/2 sl. sl. sl. sl. sl. P sl. sl. sl.

(17) 14 15 13 12 14 12 11 12 10 12 10 12 10 9 10 9 7 9 7 5

sl. sl. sl. sl. P sl. sl. sl.

⑩10fr. D7 D D6 D7 ⑩open E E5 E6 E5 E7 E6 E5 E7 ⑩12fr. E E6 E7 ⑩15fr. 16fr. G G# E7 E6

sl. sl. sl. trem. bar sl. sl. Full Full

7 5 2 2 5 9 11 9 10 11 12 12 11 12 13 14 15 12 17

sl. sl. Full

⑩12fr. (type 2) ⑩12fr. E E5 E E5 A5 w/Rhy. Fig.1 (2 times) D/A 1/2

8va Full P.M. loco

Full trem. bar P.M. 1/2

(17) 19 16 17 18 19 20 21 22 9 10 9 11

A5 sl. (slight vib.)

sl. (9)

(11) 9 7 9 11 9 9

D/A 1/2 A5 A.H. (8va) sl. sl. sl. sl. sl. sl.

1/2 sl. sl. sl. sl. sl. sl. sl. D E

(9) 10 9 10 9 11 (11) 9 7 7 9 (9) 9 12 12 7 (7) 7 5 7

A.H. pitches: E

w/Rhy. Fig. 1 (1st 3 bars only)

w/Rhy. Fig. 1A (1st 4 bars only)

*Substitute for B5.

w/Rhy. Fig. 1B

w/Rhy. Fig. 2 (2 times)

trem. bar

w/Rhy. Fig. 2 (1st bar only)

w/Rhy. Fig. 2A

G5

w/Rhy. Fig. 2

N.C.(G)

*Pull bar up.

Musical score for guitar, showing a melodic line on a single staff and a fretboard diagram below it. The melodic line includes slurs, slides (sl.), and various chords (A^v, Gadd9/A, H, P). The fretboard diagram shows fingerings and fret numbers (12, 14, 10, 12, 10, 12, 14, 12, 14, 12, 10, 9, 10, 9, 7, 5, 3, 3, 5).

Gadd9/A

AV

7 5 7 5 0 7 9 0 9 10 0 10 12 0 9 10 0 7 0 5 0 3 5 3 0 2 3 2 0 3 5 3 0 2 3 2 0

Gadd9/A

⑤ open A A5

P.M. A.H. (15ma) sl. sl. sl.

H P P H P P H P P H P P H P P P

3 3 3 3 3 3

H P P H P P H P P H P P H P P P

3 5 3 0 2 3 2 0 3 5 3 0 5 7 5 0 3 5 3 0 2 0

A.H. sl. sl. sl.

3 5 17 2 2 0

w/Rhy. Fig. 1 (3 times)

D/A Fdbk. (8va) A5 Fdbk. (8va) D/A A5

(slight vib.)

Fdbk.

Fdbk.

Fdbk. pitches: C# E

A5

N.C.

Outro solo
w/Rhy. Fig. 1 (3 times)

The musical score for "The Wind" by Gustav Mahler, featuring a vocal line and guitar accompaniment. The key signature is G major (one sharp) and the time signature is 4/4. The score includes various musical notations such as notes, rests, and dynamic markings.

Vocal Line:

- Measures 1-4: Notes G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7, E7, F#7, G7, A7, B7, C8, D8, E8, F#8, G8, A8, B8, C9, D9, E9, F#9, G9, A9, B9, C10, D10, E10, F#10, G10, A10, B10, C11, D11, E11, F#11, G11, A11, B11, C12, D12, E12, F#12, G12, A12, B12, C13, D13, E13, F#13, G13, A13, B13, C14, D14, E14, F#14, G14, A14, B14, C15, D15, E15, F#15, G15, A15, B15, C16, D16, E16, F#16, G16, A16, B16, C17, D17, E17, F#17, G17, A17, B17, C18, D18, E18, F#18, G18, A18, B18, C19, D19, E19, F#19, G19, A19, B19, C20, D20, E20, F#20, G20, A20, B20, C21, D21, E21, F#21, G21, A21, B21, C22, D22, E22, F#22, G22, A22, B22, C23, D23, E23, F#23, G23, A23, B23, C24, D24, E24, F#24, G24, A24, B24, C25, D25, E25, F#25, G25, A25, B25, C26, D26, E26, F#26, G26, A26, B26, C27, D27, E27, F#27, G27, A27, B27, C28, D28, E28, F#28, G28, A28, B28, C29, D29, E29, F#29, G29, A29, B29, C30, D30, E30, F#30, G30, A30, B30, C31, D31, E31, F#31, G31, A31, B31, C32, D32, E32, F#32, G32, A32, B32, C33, D33, E33, F#33, G33, A33, B33, C34, D34, E34, F#34, G34, A34, B34, C35, D35, E35, F#35, G35, A35, B35, C36, D36, E36, F#36, G36, A36, B36, C37, D37, E37, F#37, G37, A37, B37, C38, D38, E38, F#38, G38, A38, B38, C39, D39, E39, F#39, G39, A39, B39, C40, D40, E40, F#40, G40, A40, B40, C41, D41, E41, F#41, G41, A41, B41, C42, D42, E42, F#42, G42, A42, B42, C43, D43, E43, F#43, G43, A43, B43, C44, D44, E44, F#44, G44, A44, B44, C45, D45, E45, F#45, G45, A45, B45, C46, D46, E46, F#46, G46, A46, B46, C47, D47, E47, F#47, G47, A47, B47, C48, D48, E48, F#48, G48, A48, B48, C49, D49, E49, F#49, G49, A49, B49, C50, D50, E50, F#50, G50, A50, B50, C51, D51, E51, F#51, G51, A51, B51, C52, D52, E52, F#52, G52, A52, B52, C53, D53, E53, F#53, G53, A53, B53, C54, D54, E54, F#54, G54, A54, B54, C55, D55, E55, F#55, G55, A55, B55, C56, D56, E56, F#56, G56, A56, B56, C57, D57, E57, F#57, G57, A57, B57, C58, D58, E58, F#58, G58, A58, B58, C59, D59, E59, F#59, G59, A59, B59, C60, D60, E60, F#60, G60, A60, B60, C61, D61, E61, F#61, G61, A61, B61, C62, D62, E62, F#62, G62, A62, B62, C63, D63, E63, F#63, G63, A63, B63, C64, D64, E64, F#64, G64, A64, B64, C65, D65, E65, F#65, G65, A65, B65, C66, D66, E66, F#66, G66, A66, B66, C67, D67, E67, F#67, G67, A67, B67, C68, D68, E68, F#68, G68, A68, B68, C69, D69, E69, F#69, G69, A69, B69, C70, D70, E70, F#70, G70, A70, B70, C71, D71, E71, F#71, G71, A71, B71, C72, D72, E72, F#72, G72, A72, B72, C73, D73, E73, F#73, G73, A73, B73, C74, D74, E74, F#74, G74, A74, B74, C75, D75, E75, F#75, G75, A75, B75, C76, D76, E76, F#76, G76, A76, B76, C77, D77, E77, F#77, G77, A77, B77, C78, D78, E78, F#78, G78, A78, B78, C79, D79, E79, F#79, G79, A79, B79, C80, D80, E80, F#80, G80, A80, B80, C81, D81, E81, F#81, G81, A81, B81, C82, D82, E82, F#82, G82, A82, B82, C83, D83, E83, F#83, G83, A83, B83, C84, D84, E84, F#84, G84, A84, B84, C85, D85, E85, F#85, G85, A85, B85, C86, D86, E86, F#86, G86, A86, B86, C87, D87, E87, F#87, G87, A87, B87, C88, D88, E88, F#88, G88, A88, B88, C89, D89, E89, F#89, G89, A89, B89, C90, D90, E90, F#90, G90, A90, B90, C91, D91, E91, F#91, G91, A91, B91, C92, D92, E92, F#92, G92, A92, B92, C93, D93, E93, F#93, G93, A93, B93, C94, D94, E94, F#94, G94, A94, B94, C95, D95, E95, F#95, G95, A95, B95, C96, D96, E96, F#96, G96, A96, B96, C97, D97, E97, F#97, G97, A97, B97, C98, D98, E98, F#98, G98, A98, B98, C99, D99, E99, F#99, G99, A99, B99, C100, D100, E100, F#100, G100, A100, B100, C101, D101, E101, F#101, G101, A101, B101, C102, D102, E102, F#102, G102, A102, B102, C103, D103, E103, F#103, G103, A103, B103, C104, D104, E104, F#104, G104, A104, B104, C105, D105, E105, F#105, G105, A105, B105, C106, D106, E106, F#106, G106, A106, B106, C107, D107, E107, F#107, G107, A107, B107, C108, D108, E108, F#108, G108, A108, B108, C109, D109, E109, F#109, G109, A109, B109, C110, D110, E110, F#110, G110, A110, B110, C111, D111, E111, F#111, G111, A111, B111, C112, D112, E112, F#112, G112, A112, B112, C113, D113, E113, F#113, G113, A113, B113, C114, D114, E114, F#114, G114, A114, B114, C115, D115, E115, F#115, G115, A115, B115, C116, D116, E116, F#116, G116, A116, B116, C117, D117, E117, F#117, G117, A117, B117, C118, D118, E118, F#118, G118, A118, B118, C119, D119, E119, F#119, G119, A119, B119, C120, D120, E120, F#120, G120, A120, B120, C121, D121, E121, F#121, G121, A121, B121, C122, D122, E122, F#122, G122, A122, B122, C123, D123, E123, F#123, G123, A123, B123, C124, D124, E124, F#124, G124, A124, B124, C125, D125, E125, F#125, G125, A125, B125, C126, D126, E126, F#126, G126, A126, B126, C127, D127, E127, F#127, G127, A127, B127, C128, D128, E128, F#128, G128, A128, B128, C129, D129, E129, F#129, G129, A129, B129, C130, D130, E130, F#130, G130, A130, B130, C131, D131, E131, F#131, G131, A131, B131, C132, D132, E132, F#132, G132, A132, B132, C133, D133

The musical score for 'The Wind' by John Cage is presented on two staves. The treble staff begins with a treble clef and a key signature of two sharps (F# and C#). The music is characterized by complex rhythmic patterns, including triplets and slurs, and dynamic markings such as 'sl' (sforzando) and 'P' (piano). The bass staff uses a bass clef and contains numerical sequences (e.g., 5, 3, 2, 3, 2, 0) and rhythmic notations. The score includes various performance instructions, including 'A.H.' (Alto Horn), 'D/A' (Dolby A), and 'Full' (Full). The piece concludes with a final chord marked 'Full' and a 'D/A' instruction.

w/Rhy. Fig. 1 (1st 3 bars only)

w/Rhy. Filt 1

D/A

D/A

Fade out

Fill 1

Tears In The Rain

Music by Joe Satriani

Freely (♩. = 92)

Amadd4
Elec. nylon-stg. gtr.

F6maj7b5

E7b9/G#

Amadd4

mp
let ring throughout
pick w/fingers

The first system of guitar notation consists of a treble clef staff in 8/8 time and a six-string guitar staff. The treble staff contains a melodic line with eighth notes and quarter notes, starting on a double bar line. The guitar staff shows fingerings: 5, 3, 0, 3, 5 on the first string; 3, 4, 3, 0, 3, 4 on the second string; 6, 7, 6, 0, 6, 7 on the third string; and 7, 5, 3, 0, 3, 5 on the fourth string. Chord symbols Amadd4, F6maj7b5, E7b9/G#, and Amadd4 are placed above the staff.

The second system continues the melodic line in the treble staff. The guitar staff shows fingerings: 7, 9, 6, 8, 6, 9 on the first string; 7, 5, 5, 5, 5, 5 on the second string. Chord symbols Am(b6), Am, Am(b6), and 2 Am are placed above the staff. A double bar line with a repeat sign is at the end of the system.

The third system continues the melodic line. The guitar staff shows fingerings: 6, 7, 5, 5, 5, 7 on the first string; 8, 6, 7, 5, 7, 6 on the second string; and 8, 6, 7, 5, 7, 6 on the third string. Chord symbols Fmaj7 and Fm6(maj7) are placed above the staff. A double bar line with a repeat sign is at the end of the system.

The fourth system continues the melodic line. The guitar staff shows fingerings: 7, 7, 5, 5, 5, 7 on the first string; 7, 6, 7, 5, 7, 6 on the second string; and 0, 2, 3, 0, 4, 2 on the third string. Chord symbols Am/E, E7, N.C.(Am), (E), and (Am) are placed above the staff. A double bar line with a repeat sign is at the end of the system.

The fifth system continues the melodic line. The guitar staff shows fingerings: 5, 3, 0, 3, 5 on the first string; 3, 4, 3, 0, 3, 4 on the second string; 6, 7, 6, 0, 6, 7 on the third string; and 7, 5, 3, 0, 3, 5 on the fourth string. Chord symbols Amadd4, F6maj7b5, E7b9/G#, and Amadd4 are placed above the staff. A double bar line with a repeat sign is at the end of the system.

Dm9 C6maj7

Bm7add4 E7 Dm/A Am

Dm9 C6maj7

G#o7 F#o7 D#o7 B#o7

a tempo

G#o7 F#o7 Am/E E

rit.

Tempo I Am

p *rit.* *pp*

Why

Music by Joe Satriani

Moderate Funk ♩ = 110

Triplet feel (♩ = ♩ = ♩)

Em11

Harm.

*Gtr. (8va)

*Gtr. I tuned to "Nashville tuning", ⑥ - ③ stgs. are tuned one octave higher than normal.

Em
Rhy. Fig. 1 (Gtr. II)

Cadd2

Dadd2

Em

Cadd2

Dadd2
(end Rhy. Fig. 1)

Rhy. Fig. 1A (Gtr. III)

mf w/wah
clean tone

w/Rhy. Figs. 1 & 1A
Em

w/Rhy. Fill 1
Cadd2

Dadd2

Em

Rhy. Fill 1 (*Gtr. I)

Harm.

(8va)

**"Nashville tuned".

Cadd2 Dadd2 w/Rhy. Figs. 1, 1A & 2 (all 2 times) Cadd2 Dadd2 1/2

*Gtr. IV Em Riff A sl. sl. sl. sl. sl. sl. Dadd2 1/2

pick slides

*Gtr. IV Riff A1 Riff A2 sl. sl. sl. Full both gtrs. vib. Full

pick slides

*Gtr. IV uses Digitech Harmony Machine, "E minor chord" preset.
Gtrs. V & VI are notes produced by harmonizer arr. for 2 gtrs.

Em Cadd2 Dadd2 1/2 Em

both gtrs. vib.

Rhy. Fig. 2 (*Gtr. I)

Harm. (8va)

let ring

Harm.

**"Nashville tuned".

Cadd2 Dadd2 Em w/Rhy. Figs. 1, 1A & 2 (all 2 times)
 trem. bar 8va Full

*1 1/2 1 1/2 sl. 1 1/2 (end Riff A) Full

15 12 13 12 12 9 7 7 7 10 9 7 17 15 17 17

9 7 9 10 sl. 1 1/2 2 (end Riff A1) Full

trem. bar sl. sl. (end Riff A2) Full

*1 1/2 2 1 1/2 12 12 12 12 12 8 8 8 9 9 10 10 7 10 19 22 Full

12 12 12 12 12 8 8 8 9 9 10 10 7 10 10 7 16 17 17 17

15 14 15 14 7 5 9 9 9 9 9 10 10 7 10 10 7 16 17 17 17

*Depress bar before striking note.

Cadd2 Dadd2 Em Cadd2 Dadd2 Em

8va Full 1/2 Full

(17) (17) 17 20 20 (20) 20 19 (19) (19) 17 15 17 17

8va Full 1/2 Full

both gtrs. vib. Full both gtrs. vib. Full

(22) (22) 19 19 19 19 (19) 19 19 22 Full

(17) (17) 20 17 17 22 16 19 (22) 17 19 (19) (19) 20 17 17 17

The image shows a musical score for guitar, consisting of two systems. Each system has a treble clef staff with a melody and a bass staff with fret numbers. The first system includes a treble clef staff with a melody and a bass staff with fret numbers. The second system includes a treble clef staff with a melody and a bass staff with fret numbers. Annotations include 'trem. bar', '*4 1/2', '**1', '5', '*slack', and '**Pull bar up.'

System 1:

- Treble Clef Staff:** Melody line with notes and a tremolo bar (trem. bar) indicated by a dashed line and a note.
- Bass Staff:** Fret numbers: (7) 12 12 12 5 7 12 (12) 12 12 5 7 5 7. A note with a tremolo bar is indicated by a dashed line and a note.
- Annotations:** *4 1/2, **1, 5, trem. bar.

System 2:

- Treble Clef Staff:** Melody line with notes and a tremolo bar (trem. bar) indicated by a dashed line and a note.
- Bass Staff:** Fret numbers: (5) 12 12 5 5 12 (12) 12 12 5 5 5 5 5 (7) 12 5 12 8 7 12 (12) 5 12 8 7 8 7 5. A note with a tremolo bar is indicated by a dashed line and a note.
- Annotations:** *slack, **Pull bar up., slack, trem. bar, *slack.

Footnote: *Depress bar before striking note.

w/Rhy. Figs. 1, 1A & 2 (2 times)

Em Caç

Em Cadd2 Dadd2 Em Cadd2 Dadd2 Em Cadd2 Dadd2 Em Cadd2 Dadd2

Em 1/2

Dadd2

Em

Gtr. VIII *Em*
w/wah *don't pick **

*Pull bar up & release abruptly.

Musical notation for guitar, showing a melody on a single staff and a fretboard diagram below it. The melody is in G major and consists of two phrases. The first phrase starts with a Cadd2 chord, followed by a Dadd2 chord, and ends with an Em chord. The second phrase starts with an Em chord and ends with a Dadd2 chord. The fretboard diagram shows the fret numbers for each note in the melody.

[illegible]

The musical score for 'The Wind' by The Beatles is presented in a two-staff format. The top staff is for guitar, and the bottom staff is for bass. The guitar part includes a melodic line with slurs, triplets, and slides, as well as a series of chords: Cadd2, Dadd2, Em Harm., Full, Full, Cadd2 1/2, and Dadd2. The bass part includes a melodic line with slurs and triplets, and a series of fret numbers: 12, 17, 17, 19, 17, 20, 17, 17, 20, 17, 19, 16. The score is divided into measures by vertical bar lines.

The musical score for 'The Rose Tree' is presented in two systems. The first system features a treble clef with a key signature of one sharp (F#). The melody is written on a single staff, with a 'Full' dynamic marking at the beginning. The accompaniment is written on a grand staff (treble and bass clefs). The second system continues the melody and accompaniment, with a 'Full' dynamic marking at the beginning. The melody is written on a single staff, and the accompaniment is written on a grand staff. The score includes various musical notations such as notes, rests, and dynamic markings.

Em

The musical score is written for guitar in E minor. The treble staff begins with a key signature of one sharp (F#) and a common time signature. The melody consists of eighth and sixteenth notes, with various fingerings indicated by letters (P for pull-off, T for tap, H for hammer-on) and numbers (1-4). The bass staff provides a rhythmic accompaniment using a 7/8 time signature, indicated by a '7' over a bracketed '8'. The bass line features a sequence of fret numbers (0, 12, 7, 12, 8, 0, 5, 7, 8, 7, 12, 7, 8, 7, 0, 12, 7, 8, 7, 12, 0, 7, 12, 8, 7, 8, 0, 12, 7, 0, 12, 7, 8, 7, 5) corresponding to the notes. The score includes dynamic markings like 'P' and 'T', and articulation like 'H'. The piece concludes with a final chord in E minor.

Em

H TP P P TP TP P P TP TP (T) TP H P P TP P P H H P P H H

*1½

H TP P P TP TP P P TP TP (12) TP H P P TP P P H H P P H H

*1½

7 12 8 7 5 12 7 12 8 7 5 12 7 12 5 12 7 8 7 5 12 8 7 5 7 8 7 0 7 8 (8) 0

w/Rhy. Figs. 1, 1A & 2 (all 2 times)
w/Riffs B, B1 & B2

Cadd2 Dadd2 Cadd2 Dadd2

8va----- loco
sl H

3 3 3

rake don't pick

Full

Em

17 22 17 17 0 8 7 9 * 14 7 14

22 22 22 22 22 (22) 22 22 22 20 20 20

sl

Em 8va----- loco

Cadd2 Dadd2

w/Riffs. C, C1 & C2

Em

19 19 19 19 19 0 19 20 0 15 17 0 19 17 0 17 15 19 14 15 0 17 15 12 15 14 12 12 12 0 14 12 12 13 12 0 10 12 0 12 10 0 10 8

Cadd2 Dadd2 Em Cadd2 Dadd2

P

7 0 10 8 7 8 0 8 7 0 5 7 0 5 7 0 3 5 0 5 3 0 3 2 0

sl. sl. sl. H P don't pick

sl. sl. sl. H P sl.

w/Rhy. Figs. 1, 1A & 2 (all 2 times)
w/Riffs C, C1 & C2

Em Cadd2 Dadd2 Em Cadd2 Dadd2

sl. sl. sl. sl. sl. sl. sl. sl. sl.

14 12 14 14 16 16 16 (16) 12 12 14 16 14 14 14 (14) 12 14 14 16 16 17 (17) 16 14 12 12 14 14 14

w/Riff C, C1 & C2 (*all 1st 3 bars only)
Em Cadd2 Dadd2 Em w/Fill 1 Cadd2 Gtrs. IV & VIII Dadd2 Full

*Last note of 3rd bar is not tied.

w/Rhy. Figs. 1, 1A, & 2 (all 2 times)
w/Riffs A, A1 & A2 (all 1st 7 bars only)
Em Cadd2 Dadd2 Em Cadd2 Dadd2 Em Cadd2 Dadd2 Em

w/Rhy. Figs. 1, 1A & 2 (all 2 times)
Cadd2 Gtr. IV *1½ Dadd2 Em Cadd2 Dadd2

*Depress bar before striking note.

Fill 1

[illegible]

Chords: Cadd2, Dadd2, Em, Cadd2, Dadd2

Performance instructions: Full, 1/2, sl., loco, trem. bar, both gtrs. vib., Gtr. IV out, Gtr. V out, Gtr. VI out

*Depress bar before striking note.

w/Rhy. Figs. 1, 1A & 2
 Em Cadd2 Dadd2 Em Cadd2 Dadd2 *Play 4 times*

Emsus2
Gtr. II

Gtr. III

N.C.
Harm.
(8va)

A5

E5

Esus2 Em

N.C.

Harm.
(8va)

Harm.

Motorcycle Driver

Music by Joe Satriani

Moderate Rock ♩ = 166

N.C.

Rhy. Fig. 1 (Gtr. I)

(end Rhy. Fig. 1)

Musical score for "The Little Boat" in G major, 4/4 time. The score is for voice and guitar. The guitar part includes a melody line and a bass line. The melody line features a repeating rhythmic pattern of eighth notes and quarter notes, with a final measure marked with a double bar line and a repeat sign. The bass line consists of a simple harmonic accompaniment. The score is divided into two systems, each with a key signature change from G major to A major. The first system is marked with a forte (f) dynamic and a tempo marking of "P.M. - - 4". The second system is marked with a mezzo-forte (mf) dynamic and a tempo marking of "P.M. - - 4". The score concludes with a double bar line and a repeat sign.

w/Rhy. Fill 1

 $4\frac{1}{2}$

Gtr.

Fdbk,

[illegible]

trem. bar

4½

Fdbk.

[illegible]

Fdbk. pitch: G

*T T T T T T T T T T T T T T T T T

*Percussive sound created by tapping w/edge of pick over pickups.

trem. bar

(12)	(12)	(12)	(12)	(12)

Rhy. Fill 1 (Gtr. I)

Esus4

Harm.-----1

B5 D5 E5 B5

P.M.-----4

Harm.-----1

pick slide
(steady gliss.)

Gtr. I

P.M.-----4

P.M.-----4

let
ring--

© 7fr. B
Rhy. Fig. 2A
(Gtr. III) *mf* P.M.
Gtr. IV
5fr. A
open E
mf
1/2
1/2
7 9 11 9 7 9 9

[illegible]

1st time Gtr. II substitute Rhy. Fill 2

7fr. B P.M.-----

5fr. A open E

1/2

H

7 9 11 9 7 9 9 11 H

P.M.---- P.M.--- P.M.----- P.M.--- P.M.--- P.M.-----

7 9 12 11 9 7 9 0 0 0 0 0 0 11 0 0 0 0 0 0

7fr. B P.M.-----

5fr. A open E

1/2

sl.

*

1/2

sl.

*Play 1st time only.

7 9 (9) 11 9 7 9 11 9

P.M.---- P.M.--- P.M.----- P.M.--- P.M.--- P.M.-----

7 9 12 11 9 7 9 0 0 0 0 0 0 11 0 0 0 0 0 0

Rhy. Fill 2 (Gtr. II)

P.M.-----

7 5 7 6 9 9 7 7 7

5fr. A 7fr. B (end Rhy. Fig. 2A)

P.M.-----

sl.

7 9 7 9 7 9 11 9

sl.

(end Rhy. Fig. 2)

P.M.---4 P.M.---4 P.M.---4 P.M.---4 P.M.---4 P.M.-----4

7 9 7 9 7 9 11 9 7 7 7 7 7 7

7fr. B w/Rhy. Figs. 2 & 2A

Gtr. V 1/2 5fr. A open E 7fr. B

Gtr. IV 1/2 both notes vib.

10 12 14 12 10 12 12 10 12

7 9 11 9 7 9 9 7 9

1/2 5fr. A open E 7fr. B 1/2

1/2 both notes vib.

14 12 10 12 (12) 11 13 10 12 14 12

11 9 7 9 (9) 9 11 7 9 11 9

*Play 1st time only.

5fr. A sl. open E 5fr. A sl. 7fr. B

sl. both notes vib. sl. both notes vib.

10 12 14 12 10 12 10 12 10 12 14 12

7 9 11 9 7 9 7 9 7 9 11 9

sl.

Rhy. Fill 3 (Gtrs. I & II)

P.M.---4 sl. sl. H

7 9 11 7 7 7 9 9

0 0 0 0 0 7 7 7 9 7

H

Fill 1 (Gtr. VII)

sl.

sl.

5 9

⑤ 5fr. D

Gtr. III P.M.

Gtr. IV

7fr. E

4fr. C#

5fr. D

1/2 P

Full

14 16 16 (16) 14 17 (17) 17 14 16 16 (16) 14 17 17 (17)

D E/D E Amaj9/C# D

7 7 9 (9) 9 9 9 5 5 5 7 7

7 7 9 9 9 9 9 4 4 4 7 7

5 5 5 5 7 7 7 4 4 4 5 5

7fr. E

4fr. C#

5fr. D

P.M.

sl

Full

P

H P

1/2

11 13 14 14 16 14 13 15 (15) (15) 14 16 14 15 14 16 14 13 16

E/D E Amaj9/C# D

7 9 (9) 9 (9) 5 7 (7)

7 9 9 9 4 7 7

5 5 5 7 4 5 5

⑥ 3fr. G

5fr. A

2fr. F#

3fr. G

P.M.

Full

1/2

Full

1/2 P

Full

Full

14 (14) 14 14 (14) 12 14 (14) 14 (14) 12 14 14 14 (14)

G A/G A D/F# G

3 0 (0) 2 (2) 3 (3)

3 2 2 2 3 3

0 2 2 2 2 0

0 0 0 0 0 0

3 3 (3) 0 (0) 2 (2)

Rhy. B
Fig. 5
(Gtr.
III)

⑧ 7fr. B
5fr. A
3fr. G
5fr. A
7fr. B

* (Bm) sl.
Full
(Aadd9)
Full
(Gmaj7)
Full
(Aadd9)
Full P
(Bm) sl.

sl. don't pick sl.
Full
Full
Full
Full P
sl. sl.

(9) 9 (9) (9) 10 9 (9) 9 7 7 10 9 (9) 7 9

*Chords in parentheses played by kybd.

w/Rhy. Fig. 5 (2 times)

5fr. A (Aadd9) 3fr. G (Gmaj7)

6 7 6 7 6 4 6 7 11 (11) 9 11 9 7 9 7 6 7 6 4 6 4 2

5fr.
A
(Aadd9)

7fr.
B
(Bm)

3fr.
C

The Rose Tree

HH HHP *sl*

P *TP H P P H H P P TP TP P TPH P P H TP P P TP P P TPH P P TPH P P TPH P P TPH P P T *sl* * *sl* H *sl*

5fr. A (Aadd9) 7fr. B (Bm) *sl*

steady gliss.

T *sl* H *sl*

17 15 24 0 19 17 15 17 19 17 15 24 17 24 17 15 22 17 19 17 15 17 22 19 17 15 20 19 17 15 20 17 19 17 15 20 17 19 17 15 20 17 19 17 15 20 19 17 15

*Tap w/edge of pick next 2 bars.
24th fret is just beyond end of fingerboard.
w/Rhy. Fig. 5 (1st 3 bars only)

5fr. A (Aadd9)
3fr. G (Gmaj7)
*Slide continues beyond end of fingerboard.

P SL P H Full

3 0 5 12 0 12 15 12 14 17 12 14 10 12 10 10 12 10 12 12 10 12 10 12 9 11 9 11 12 12

93

w/Rhy. Figs. 2 & 2A

Coda ⑥ 7fr. B

w/Rhy. Figs. 2 & 2A

⑥ 7fr. B

Sva

[illegible]

The image shows a musical score for the song "The Wind" by Gustav Mahler. The score is written for voice and guitar. The vocal line is in treble clef with a key signature of one sharp (F#). The guitar accompaniment is in bass clef. The score includes various musical notations such as notes, rests, slurs, and dynamic markings like "Full" and "Harm.".

5fr. A

7fr. B

7fr. B

w/Rhy. Figs. 2 & 2A (both 1st 15 bars only)

0 7 0 7 0 9 0 9 0 9 10 0 10 12 12 12 10 10 12

0 0 (0) 12

7fr. B

Full

Full

sl.

5fr. A

1/2

Full

sl.

sl.

1/2

12 12 14 12 12 12 14 12 14 12 14

14 (14) 14 5 9 7 7 9 7 9 0

The musical score for "The Rhythm of the Rain" is presented in three systems. The first system shows the vocal melody in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The melody is marked with slurs and slurs (sl.). The guitar part is in standard notation, featuring a 5fr. A and a 5fr. B. The piano accompaniment is in bass clef, with a 4fr. A and a 4fr. B. The second system continues the vocal melody and guitar part, with the piano accompaniment marked with slurs and slurs (sl.). The third system shows the vocal melody and guitar part, with the piano accompaniment marked with slurs and slurs (sl.). The score includes various musical notations such as slurs, slurs (sl.), and slurs (sl.).

Free time
7fr. B
Full

A.H. pitch: C#

Full (Gtr. III out) B7sus4 B5 1/2 N.C. **slack Eb/B

P Full P Full P Full P P sl. sl. sl. trem. bar *1 *1 **slack 6

Full 10 7 7 10 7 9 7 10 7 Full p 9 (9) 7 9 7 9 7 5 5 7 7 6 (6) 7 4 7 P sl. sl. sl. sl. *Pull bar up. **Depress bar before striking note

Rhy. Fill 4 (Gtrs. I & II)

New Blues

Music by Joe Satriani

B5 **A5** **E5** **D5** **F#5** **Em/F#**

x x x x x x x x x x x x x x x o o o

7fr. 5fr. 7fr. 5fr. T 3 11 T 3

Free time
w/bass & sampled trpt.
N.C.
Gtr. I

mf

**T T T T T T T T T T T T T T T T T T T T T T T T T T T T T T T T T T


T * (7) 5 7 12 5 7 5 7 12 5 7 12 5 7 12 5 7 12 5 7 12 5

12 12 12 12 12 12 12 12 12 12 12 12 12 12 12

*Note is sounding when tape starts.

**T = L.H. tap

$$\textcircled{\text{T}} = \text{R.H. tap}$$

Moderate Shuffle ♩ = 117 ()
(Drums)

(Drums)

8

(Spoken:) Number 47, 28, 18,... 1, 2, 3, 4.

B7(no3rd)
Rhy. Fig. 1 (Gtr. I)

Eadd4
*sim

B7(no3rd)

Diagram 1: Musical notation for guitar solo, measures 1-4. The staff shows a melodic line with notes and rests, and a fretboard diagram below. The diagram shows fret numbers for the left hand. Measure 1: B7(no3rd), Rhy. Fig. 1 (Gtr. I). Measure 2: Eadd4, *sim. Measure 3: B7(no3rd). Measure 4: B7(no3rd).

*Tapping pattern continues for next 6 bars.

The musical score consists of two systems. The first system features a treble clef staff with a key signature of one sharp (F#). It begins with a whole rest, followed by eighth notes G4, A4, B4, and C5, each with an upward bowing hairpin. This is followed by another whole rest, then eighth notes D4, E4, F#4, and G4, each with a downward bowing hairpin. Next are eighth notes A4, B4, and C5, each with an upward bowing hairpin, followed by a triplet of eighth notes D4, E4, and F#4, each with a downward bowing hairpin. The system concludes with a half note G4, an upward bowing hairpin, and a wavy line indicating a sustained harmonic. Above the staff, the chords 'Eadd4' and 'B7(no3rd)' are indicated. Below the staff, 'P.M.' appears twice. The second system shows a bass staff with fret numbers: 7, 5, 7, 7, 5, 7, 7, 7, 8, 7, 5, 7, 5, 5, 7, 5, 7, (3rd), (7), (7), and sl. Annotations above the staff include 'A.H. Full' and 'Full'. The final annotation at the bottom right is 'A H . sl.'.

w/Rhy. Fig. 1

Eadd4

B7(no3rd)

(15ma)

A.H. Full (8va)

Full

1/2

Full

1/2

Full

1/2

Full

3

sl.

Full

1/2

A.H. Full

Full

A.H. Full Full

1/2

1/2

1/2

Full

(7)

A.H. pitch: D

sl.

Eadd4 B7(no3rd) w/Rhy. Fill 2
 A.H. (8va) Full A.H. (8va) P P 3 Fdbk. 2½
 A.H. Full A.H. Fdbk. 2½
 A.H. pitch: D# A.H. pitches: E F D D# E D D# C# D#
 7 5 7 7 5 7 7 8 7 5 7 7 5 7 (7)

Rhy. Fill 1 (Gtr. I)

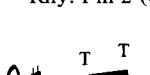
T T (T) T T (T)

10 10

7 9 7 9

7 7

Rhy. Fill 2 (Gtr. I)



T T T T

10 7 9 7

D7

Cmaj7

11 10-14 12 12 11-9 (9)

sl. *Depress bar before striking note.

5 7 5 7 5 7 5 7 3 12 5 12 4 14 3 14

12 (12) 12 11 (11) 11-12-14

*Depress bar before striking note.

5 12 5 12 4 14 4 14 9 11 9 11 9 11

15 (15) 17 14 (14)

(end half-time feel)

5 5 4 5 4 5 5 5 3 7 3 7 3 8 3 8 2 4 2 4 2 2

(end Rhy. Fig. 2)

T

w/Rhy. Fig. 1
B7(no3rd)

Eadd4

B7(no3rd)

Full A.H. (8va) P A.H. (8va) 3 sl.

7 5 7 7 5 7 7 5 7 5 7 (7) (7)

P.M. Full A.H. (8va) Eadd4 Full B7(no3rd) Full A.H. T w/Rhy. Fig. 1A trem. bar sl.

7 5 7 (7) 7 5 7 7 5 7 5 7 (8) T

*Depress bar before striking note. sl.

N.C.(B5) (A5) (E5) (D5) (B5) (A5) (E5) (D5) 6

Harm. (8va) *6 vib. w/bar 6

5 (5) (5)

Gtr. I pick w/fingers H H H H H

7 7 7 7 (7) 7 7 7 (7) 7 7 7 (7) 7 7 7

7 7 5 5 7 7 5 5 7 7 5 5 7 7 5

(B5) (A5) Harm. (E5) (D5) (B5) (A5) 3 1/2

Harm. *slack Harm. *slack vib. w/bar 3 1/2 A.H. (15ma)(E5) *1 1/2 Fdbk.(D5) **1 1/2 (15ma) 2 1/2 sl.

7 (7) 7 (7) 7 7 7 (7) 7 7 7 (7) 7 7 7

5 7 7 5 5 7 7 5 5 7 7 5 5 7 7 5

(7) (7) (7) (7)

*Depress bar before striking note. A.H. pitch: F# **Pull bar up. *Depress bar w/L.H. before striking note.

H H H H H

(7) 7 7 7 (7) 7 7 7 (7) 7 7 7 (7) 7 7 7

5 7 7 5 5 7 7 5 5 7 7 5 5 7 7 5

H H H H

Rhy. Fig. 3A

(*Gtr. IID) ♪

2

(end Rhy. Fig. 3A)

w/Rhy. Fig. 3 (6 times) & Rhy. Fig. 3A (7 times)

B5 A5 A5H 1/4

A.H. pitch: B

Rhy. Fig. 3

(end Rhy. Fig. 3)

*Kybd. arr. for gtr.

*Slide causes open string to sound.

**Tap w/edge of pick.

*L.H. movement causes open strings to sound.

w/Rhy. Fig. 1
B7(no3rd)

Eadd4

B7(no3rd)

Half-time feel

w/Rhy. Fig. 2 A D/A

A D/A

A

D/A

A D/A

G13

3 1/2 P A.H. (15ma) sl. *2 1/2 1 1/2

*Depress bar before striking note.

sl.

*Depress bar before striking note.

E13sus4 E7 C13 *1 1/2 P sl. *1 1/2 2 1/2 2 1/2

*Depress bar before striking note.

*Depress bar before striking note.

D13sus4 D7 Cmaj7 *2 P sl. *2 2

sl.

*Depress bar before striking note.

C#m7 F#7 *1 1/2 Full *1 1/2 Full

*Depress bar before striking note.

C#m7b5 G6 F# Full Full Full Full

8va----- C#m7b5 G6

14 15 17 14 15 16 19 21 18 14

T T T T T T *sim

3 7 3 7 4 5 4 5 4 5 4 5 3

F# 1/2 1/2 *1 sl. (end half time feel)

17 14 15 15 (15)

*Depress bar before striking note.

T

3 7 3 7 2 T

B7(no3rd) A6/9 Amaj9

10 (16)

Rhy. Fig. 4 (end Rhy. Fig. 4)

10 10 (10) 7 9 7 9 5 5

w/Rhy. Fig. 4 (20 times)
B7(no3rd)

A6/9 Amaj9 B7(no3rd)

A6/9 Amaj9 B7(no3rd)

w/Fill 2

A6/9 Amaj9 B7(no3rd)

A6/9 Amaj9 B7(no3rd)

A6/9 Amaj9 B7(no3rd)

A6/9 Amaj9 B7(no3rd)

A6/9 Amaj9 B7(no3rd)

A6/9 Amaj9 B7(no3rd)

Fill 2

Play 10 times

*Vol. knob swell.

B7(no3rd) *Begin fade* A6/9 Amaj9 B7(no3rd)

(B5) (A5) (B5) (A5)

sl. sl. sl. sl. sl. sl. sl. sl. P.M. P.M.

7 9 7 9 7 7 9 7 7 9 7 7 9 7

7 5 5

(Gtr. I out)

sl. 9 10 8 9 10 7 9 10 7 9

(B5) (A5) (B5) (A5)

sl. sl. sl. sl. sl. sl. P.M. P.M.

7 9 7 9 7 9 12 11 9 9 12 11 9 7 9 7 9 7 5 5

sl. sl. sl.

H H H H H H

(B5) (A5) (B5) N.C. Gtr. I

ppp *don't pick

7 9 7 9 7 15

H H

Free time

sl. sl. sl. sl. sl. sl. sl. sl. sl. sl. sl. sl. sl. sl. sl. sl.

16 15 14 13 12 11 10 9 8 7 6 5 4

sl. sl. sl. sl. sl. sl. sl. sl. sl. sl. sl. sl. sl. sl. sl. sl.

16 15 14 13 12 11 10 9 8 7 6 5 4

sl. sl. sl. sl. sl. sl. sl. sl. sl. sl. sl. sl. sl. sl. sl. sl.

sl. sl. sl. sl. sl. sl. sl. sl. sl. sl. sl. sl. sl. sl. sl. sl.

5 6 7 8 9 10 11 12 13 14 13 12 11 10 9 8 7 6 5 4